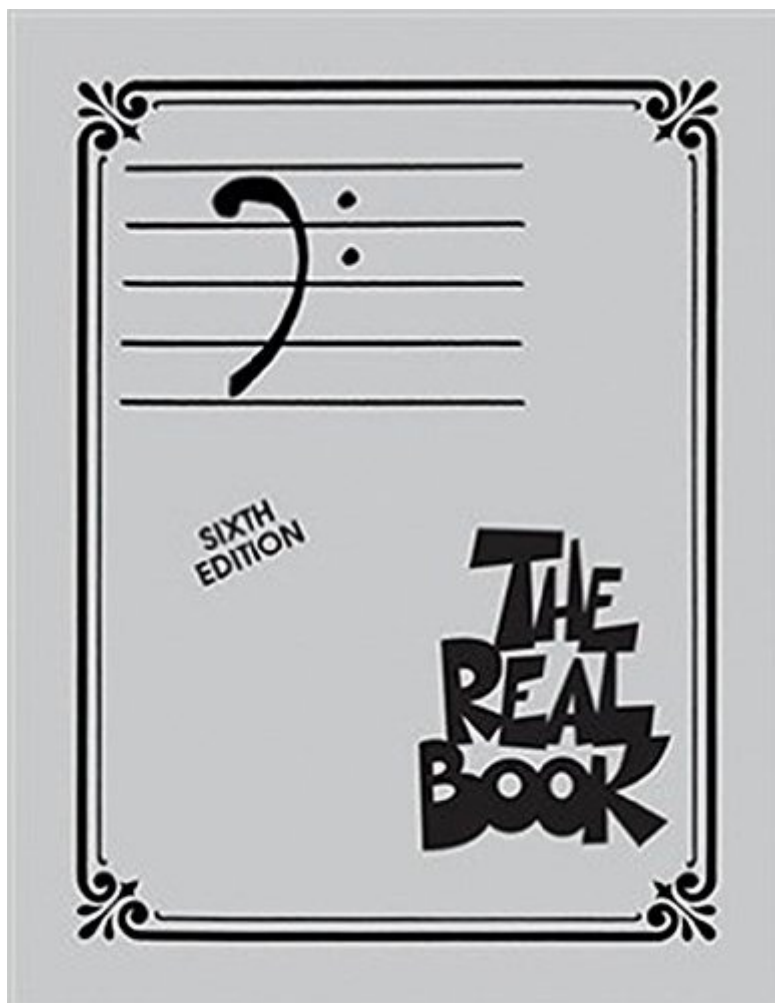


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The Real Book: Bass Clef, Sixth Edition



Synopsis

(Fake Book). The Real Books are the best-selling jazz books of all time. Since the 1970s, musicians have trusted these volumes to get them through every gig, night after night. The problem is that the books were illegally produced and distributed, without any regard to copyright law, or royalties paid to the composers who created these musical masterpieces. Hal Leonard is very proud to present the first legitimate and legal editions of these books ever produced. You won't even notice the difference, other than all the notorious errors being fixed: the covers and typeface look the same, the song list is nearly identical, and the price for our edition is even cheaper than the original! Every conscientious musician will appreciate that these books are now produced accurately and ethically, benefitting the songwriters that we owe for some of the greatest tunes of all time! Includes 400 songs: All Blues * Au Privave * Autumn Leaves * Black Orpheus * Bluesette * Body and Soul * Bright Size Life * Con Alma * Dolphin Dance * Don't Get Around Much Anymore * Easy Living * Epistrophy * Falling in Love with Love * Footprints * Four on Six * Giant Steps * Have You Met Miss Jones? * How High the Moon * I'll Remember April * Impressions * Lullaby of Birdland * Misty * My Funny Valentine * Oleo * Red Clay * Satin Doll * Sidewinder * Stella by Starlight * Take Five * There Is No Greater Love * Wave * and hundreds more! Editions also available in C, B-flat, and E-flat.

Book Information

Plastic Comb: 464 pages

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Product Dimensions: 8.5 x 1.1 x 11 inches

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Average Customer Review: 4.6 out of 5 starsÂ Â See all reviewsÂ (80 customer reviews)

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Customer Reviews

If you want to play jazz, you must have this book. It's just that simple. If you only have money for one book, this should be it. To take advantage of this book, you must be able to read bass clef and

you must be able to understand chord notation. If you go to any jazz open jam, you'll see people with these real books. The horn players will have the Eb or Bb ones, piano guys will have the C one, singers will have the one with the lyrics on it. Once on the bandstand, you will hear someone saying "Let's play the tune XYZ on page 123". You will open this book and glance through the changes. With some study, you will know what to do, even if you never saw the tune before. But to do this you'll need this book. To improvise on any tunes you will need to know the melody from this book. It is also great for practicing reading. You can recognize the guys that practice a lot when you see their real books are falling apart. I saw some people with the xerox copy of this. Call me naive, but if you consider how many authors spent their lifetime writing these songs, it is well worth the thirty bucks or so that charges for it. Also, I get paid to play these tunes. Why shouldn't the authors or their estates get paid as well? At least this is how I feel. This is a must have.

This is an excellent book, and you can't beat the price. I paid full cover price (50% more) at a local music shop. As far as content goes, what you see is what you get with this book. Caveat: As someone new to jazz, I assumed the bass clef edition meant I would get the bass line (I play bass guitar). But instead it is the melody, shown in bass clef. Since the melody line is not usually played by bass guitar, it doesn't do much for me. Instead I rely on the chords, which are clearly shown, and improvise walking bass lines based on the chords. Comment: As a beginner to jazz, I don't have a band that is willing to allow me to practice with them. So my recommendation to Hal Leonard is to offer a "deluxe" version of this book that includes a couple "play-along" CD's.

The formatting for the Kindle is just flat out awful. An example... The Song Is You. On the first page there are 24 bars. On the second page there are... well there's no music but instead the second page displays a copyright notice and the rest is blank. On the third page you have 32 more bars. WTF? This is what the whole book is like. It's only useful if the entire tune fits within 24 bars, otherwise forget it. If you're playing you'd have to swipe once, wait for it to redraw, and then swipe a second time before you could get to the second page of the music. And what if there's a D.S. or a coda you need to jump to? It's quite obvious that whomever developed The Real Book for the Kindle doesn't have a musical bone in their body. No gigging musician would have ever let this version see the light of day. The contents, if you can call it that, is also pretty terrible. Oh wait... WHAT CONTENTS? Yeah, that's right, click on contents and you get NOTHING. The only thing you can do is click on "go to beginning". You'd think that might at least bring you to the content. NOPE. It brings you to African Flower. The option for "table of contents" is greyed out. I liked the idea of

having the Real Book on my Kindle and iPad but... just skip this one and stick with the hard copy. I can't see how this could be used in live performance. It takes too long to get to a song (the book version is much faster), and the layout is so bad that it's not useful for live performance.

I thought this would be better. It is very clumsy on my iPad. My PDF files work smoothly. They made such an issue of copyright info on each song. The music doesn't seem to have a "fit to page" so you have to adjust them each time. It isn't catalogued... I could go on but I'd rather spend my time converting my hard copy (which I bought for \$40) to PDF. Please upgrade these books Mr. Leonard.

Great book of jazz charts; if you're a multi-instrumentalist more comfortable reading in treble clef then you might be better off getting that edition as the bass clef edition has the same charts transposed into bass clef without any additional bass lines written.

The Real Book: Bass Clef, 6th Ed. great for all serious students after the 'intermediate level.' (Until the player has basic skills including beginning performance, good embouchure, basic note and rhythm understanding, this book would be considered difficult. However, for the student with these skills in place, this offers a great plan for developing players.

I play the upright and bass guitar in a band and most of the great standards are in this book. I like the concept of each instrument having its own dedicated book. A few weeks before I bought this book I heard a rendition of the jazz standard, "Stolen Moments", by Oliver Nelson being done by a Japanese saxophonist (I don't remember his name). I hadn't heard the tune before and I fell madly in love with it. Imagine my joy when I bought this song book and saw Nelson's gem on p.384. This book is HIGHLY RECOMMENDED to anyone playing a bass instrument.

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